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SHEEPHOLE MOUNTAINS. Oil Painting by Hugh Littlejohn.

Hugh W. Littlejohn

By LOUIS SANDS

IN THE untimely death of Hugh Littlejohn the San Francisco art world has suffered a definite loss. His passing has left vacant a niche which because of the uniqueness of his position will be indeed difficult to fill.

Mr. Littlejohn was born at Flushing, Long Island, forty-six years ago. Shortly after his graduation from Amherst College in Massachusetts he suffered an illness which was to develop and pursue him at intervals throughout his life. After some years of living quietly in the country and visiting various health resorts in Europe and America, he came to California to make his home, and was for a time associated with the anthropology department of the University of California at Berkeley. Unable to continue in this work because of recurring illness, he retired to

home life and in search of diversion became interested in painting. He pursued this diligently, and as his interest grew put all his mental and physical efforts into his work. Here his ill fortune again followed him, for he was obliged to cease his efforts at various times while confined with sickness. However, he held on with determination and when at last it became necessary to abandon his painting entirely it was only after having achieved, during the few short years of his endeavor, an established position among California artists.

It is interesting to note that his exhibiting was confined to San Francisco and its vicinity, and that all of his paintings represent a California locale, with San Francisco and environs and desert scenes predominating.

His pictures were shown for the first time in the autumn of 1931, and he last exhibited in the Art Association Annual of 1936. Thus his intermittent painting and exhibiting were confined to about four years.

As to Hugh Littlejohn's art: First and foremost, he was an individualist. He had no sympathy with theories or conventions. He expressed his own thoughts and feelings and concerned himself no further. He ignored tradition and never compromised. Not a prolific painter, he worked with meticulous care and labored long. In all of his pictures, whether in his larger pictures or simply sketches, one is aware of the characteristic touch of painstaking care. While his work shows a sensitive approach and a high degree of technical skill, there is a consciousness of something deeper—a subtleness which goes beyond mere craftsmanship. His paintings reflect a mysticism, perhaps a quality of detachment, an illusiveness, which is not easily grasped. It is certain that he approached his work with an aloofness and absence of self-consciousness; a certain naivety suggests that he lived in a world of his own making and that he was entirely dissociated from external motives. It is this blending of imagination with the skill of the craftsman that marks his art.

Perhaps the fullest expression of his temperament may be found in his desert themes. "Sheep-hole Mountains" and "Mesquite Dry Lake" reflect his great love of the Southwest. "The Market," a San Francisco subject, is the work which won him the award of honorable mention. Also to be noted are "Mountains and the Sea," "Land's End" and "Eucalyptus Road."

If his work were to be classified, it might be said that he tended strongly toward surrealism, but the more one studied his painting, the more definitely it must be felt in the end that his work is to be regarded as distinctly his own.

First Association Gallery Group Show

Eugene Ivanoff and Sigismund Sazevich are having the first group show to be presented in the San Francisco Art Association Gallery at the Museum. Mr. Ivanoff is showing a group of richly modeled portraits and a large painting of a nude. We were particularly pleased with his portrait "Child Holding a Doll." His painting is now crystallizing to the achievement we have long held as potential.

Mr. Sazevich approaches sculpture with a mind of his own. Unimpaired by the impedimenta of theorizing about sculpture generally, his work achieves a tender human quality. We thoroughly enjoyed his work, especially his "Thinker" and "The Kiss."

—W. H.

Letter from Nils Gren

Not long ago, Ruth Armer and I were discussing the method of selecting one-man and small group shows at the War Memorial Gallery, and we both thought it a very good idea. It occurred to us, however, that those who drew the months in the middle of summer would be at a disadvantage. Miss Armer tells me that at the annual meeting of the Association she mentioned this point, but that those present did not meet her suggestion with any particular enthusiasm.

It seems to me that the function of an exhibition is three-fold: to sell, to get publicity, and to acquaint the public with one's work. It is true that few paintings are sold now under the most favorable circumstances. Nevertheless, the artist has even less chance of selling if he puts his canvases on exhibition at a time when those who buy are most likely to be out of town. So far as publicity is concerned, it is a fact that most of the critics are away during the summer, and no artist in any field ever attempts to achieve anything during those months. The theatres close down, there is little or no music to be heard—in short, the summer is a dull season.

It is all very well to say that the artist does not paint in order to sell or get publicity; that is a fact that needs no argument. But why do we want shows? Obviously, with the hope in mind that if we *can* sell, and if we *can* get notices, we can do it most successfully by exhibition.

Why not have large group shows during the summer? In that way we shall be serving the public just as satisfactorily, and we shall be giving everyone a chance to exhibit a canvas much sooner than might otherwise be the case if each had to wait his turn. But we won't be sacrificing two or three artists by forcing them to show at a season when nobody really wants to show. We must remember that it takes a long time to assemble enough paintings for an exhibition, and the artist cannot show the same canvases again, except individually. At best, the painter's compensation and recognition are slight. Is it fair to ask him to hang his works at a time when he will achieve even fewer results? I don't think so.

I feel sure that if the artists will consider this question they will agree that without hurting anyone we can arrange this matter in a more equitable manner by having large group shows during the summer, even if it takes longer to reach each artist for individual showing. I urge the members to consider the question and write in their opinions.

Weinberg Exhibition

Paintings by Emilie Sievert Weinberg, artist member of the Association, are being shown at the Oakland Art Gallery. This exhibition will hang from February 3 to February 26.



MOUNT DANA. Oil Painting by Ray Boynton.

EDITOR'S NOTE—Miss Williams and Mr. Boynton are holding one-man shows during February and March at the San Francisco Art Association Gallery at the Museum. In the following statements they have been kind enough to express their own approach to their work. We hope that these articles will add to the appreciation of the paintings they will show.

Patricia Williams

THE only thing about which I feel certain regarding the art of painting is that a picture must be judged only by its artistic values, its composition, form, light and color; or, in other words, its abstract qualities. This, however, does not mean that the artist should be divorced from life and the external world for, on the contrary, the artist is usually closer to life than the non-artist, and even a single line can show us the whole emotional and physical make-up of the personality that created it. Art fundamentally deals with the aesthetic, and while pictures may have other meanings, historical or social, a picture finally stands or falls on its ability to arouse an emotional response within the onlooker, and not on its ability to inform or educate him.

An artist has a definite job to do. The space on which he works, whether it is the size of a wall or a postage stamp, is his on which to create a world

of his own, different from any other. Let him go to it honestly, unfettered by either the "do's" or "don'ts" of either the academician or the modern. It is to this that I aspire!

Ray Boynton

WRITING about art is a precarious task. A definition of art, if art can be defined at all, requires no more than a short sentence. To state one's personal creed should require only a paragraph or two, and to write about one's own work should be unnecessary; nevertheless we generally respond at every opportunity.

It has been said with some justification that "failing the resolution to hold our peace, we can only talk of ourselves," and although the comment was applied to writers I think it applies equally to all artists. We leave our confessions—a reflection of ourselves—in every work we produce. It is a tale of the adventure of the sensibilities in contact with reality—grave, gay, terrifying, or empty. We may weave structures of technique and justify ourselves elaborately in

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Use Your Bulletin!

As originally conceived, this Bulletin was to be a mouthpiece for members of the Association. The editors want you always to consider it as such. If you have ideas, plans or "kicks" of any kind let us know about them. We pledge ourselves to give them voice. Our only limitation will be the physical scope of these pages.

1 1 1

Ray Boynton

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the terminology of method or propaganda, but there is no safe way of making a work of art that will not betray us.

Joseph Conrad insisted that the first virtue of the novelist (the writer of imaginative prose) was "the exact understanding of the limits traced by the reality of his time to the play of his invention. Inspiration comes from the earth which has a past, a history, a future, not from the cold and immutable heaven."

For me art is not so much a profession as a way of life, and I do not believe anyone can be very deeply absorbed in it without discovering this to be so. Reality is something that challenges my sensibilities everywhere. Form and movement and that magical fusing of time and space which we call rhythm is grasped in what is happening around me. Even the most mystical visions have been clothed in such forms. So if I could be called a realist I would consider it high praise.

Realism is an outlook which enters in some degree into all modes of expression that are authentic, but there are degrees. Superficially it is attached as a label describing a man's method and as such it suffers approval or disapproval according to the changing fashion of contemporary taste. As such it means next to nothing. It bears no relation to the quality of a man's work. But I have come to believe that it is the mode of approach in art common to all periods where free and powerful expression has been achieved and has not changed at all except in the changing emphasis of times and beliefs and ideas. The change of emphasis is something that makes us critically aware.



COLLECTION FOR WIDOWS OF MATADORS.
Tempera Painting by Patricia Williams.

Included in the artists' show at the San Francisco Art Association Galleries at the San Francisco Museum of Art.

1 1 1

Parilia!

OFFERING again a spectacle which is planned to reflect the creative ability of Bay region artists, the San Francisco Art Association is sponsoring the sixth annual Parilia, to be presented Friday evening, February 25, at the Palace Hotel.

Putting to good use the knowledge gained in Parilias of the past few years, artists, committee members and directors are striving this year to present an event which will be different in many ways, and more beautiful than any before.

There will be no stage this year. Instead, the presentation will be a moving pageant, carrying with it from room to room the rich colors and striking costumes of pre-Hellenic Crete.

The pageant itself will consist of twelve groups of twenty-five artists each. The units will wind their way from the Gold Ballroom of the Palace, through the Concert Room and Rose Room to present a massed tableau in the Palm Court.

Lucien Labaudt will again be art director of the Parilia and, judging by the work he has done in the past, we may expect a pageant richly colored and of exciting beauty. This year his theme will deal with the period of the rule of King Minos of Knossus four thousand years ago.

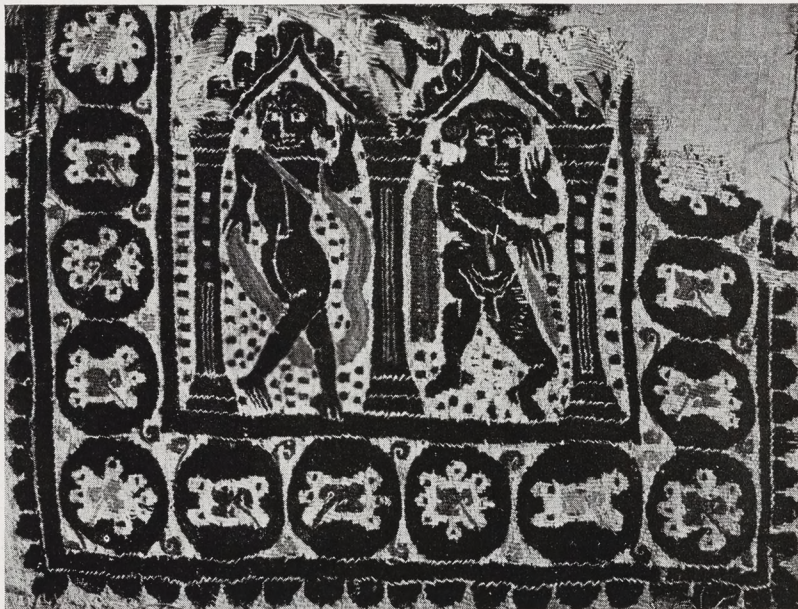
Three main points of the pageant's procession have been designated as the athlete's room, the Queen's room and the throne room. Richly colorful decorative effects have been designed for each.

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The Coptic Weavers

By GRACE L. McCANN MORLEY

THE lively ornament woven into garments of everyday use by the Copts, the Christian descendants of the ancient Egyptians, in the first centuries of our era furnish one of the earliest and most complete records of weaving preserved to us. Fragments, sometimes whole tunics, have been found within the last seventy-five years in the graves of this highly accomplished people. Because of the dry climate the fibers are intact, though the fabrics date from the fourth, fifth, sixth, seventh and eighth



COPTIC WEAVING. Shown in Crocker Textile Collection at San Francisco Museum of Art.

centuries; even the colors are still bright, though the white of the foundation linen has aged to a tobacco brown. The designs reflect the life of the time and the cultural influences under which the people lived. The examples of fourth and fifth century work, as well as that of earlier periods, show strong Greco-Roman influence, with medallions of gods and goddesses, warriors, and animals, worked in brown, yellow and purple with occasionally an accent of more brilliant red or green. The typical design character of Greco-Roman ornament is evident, with a local liveliness and savor that adds much to the interest. A little later in the sixth and seventh centuries the familiar pagan figures gave place to Christian symbols such as the cross and figures of saints, and more colors were introduced. By the end of the period, the eighth century for example, the influence of Arabic or Moslem design made itself felt in the all-over geometric tracery. Thus a representative group of Coptic textiles presents a survey of the history of Egypt from the time of Greek domination to the conquest by the followers of Mohammed.

The Coptic textiles section in the Crocker Collection now at the Museum presents such a survey. An unusually complete and representative group, it includes a hundred exceptionally fine fragments and one garment that is almost complete, and illustrates well the manner in which the ornament was used. From the point of view of the artist or the student of design the collection is well worth study. The primitive

quality that distinguishes some of the drawing and the adaptation of design to technical requirement makes it very modern in feeling and of much more than historic interest.

From the technical point of view Coptic textiles are equally important. The garments were of plain cloth weave, and the ornamental bands worked in with the foundation weave and intercepting it were of tapestry weave, identical in principle with the technique used, usually on a much coarser scale, by the weavers of the famous storied tapestries in the Gothic period in Europe. All variety of design and rich use of the weave are exemplified. Rare and exceedingly beautiful is the fragment of a figure of the fourth century in the looped weave used for warmth in cloaks which anticipates velvet. Such classic designs as the one illustrated here are also rare in such fine examples.

Councillors Elected

At a general meeting of the artist members of the Association, held at the Art School January 18, 1938, the following members were elected to serve on the council:

H. O. Albright	Herman Volz
Earle Loran	Bernard Zakheim
Ruth Cravath Wakefield	

Alternates

Phyllis De Lappe	George Harris
Harriet Whedon	

Their term of office will be three years.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street. During February, New Ceramics, by Glen Lukens.

Art Center, Mercedes Building 251 Post Street. January 24-February 12, Oils, by Ted Polos (winner of Parilia Purchase Prize in the 1937 Art Association Painting and Sculpture Annual). February 12-March 3, Oils, by Elinor Ulman.

Artists' Cooperative League, 166 Geary Street. February 1-February 15, Water Colors and Etchings, by Robert Bach.

California Palace of the Legion of Honor, Lincoln Park. February 1 through the month, Impression of Iceland. Paintings by Emile Walters. February 1 through the month, American Oil Painting. February 20 through March 20, Artists West of the Mississippi.

Courvoisier Galleries, 133 Geary Street. February 1-February 15, Paintings, by Bessie Lasky. February 15-March 1, Paintings, by George Gershwin.

De Young Memorial Museum, Golden Gate Park. January 24 through February 22, Contemporary Prints, by Associated American Artists. February 1 through February 15, Chinese Album Paintings. The Musical Instrument Room is now open to the public.

Duncan, Vail and Company, 116 Kearny Street. Continuing to February 15, Academy of Advertising Art. February 15-March 1, Oils, by Irving Sinclair.

Gump Galleries, 246 Post Street. January 31-February 19, Group Showing of "The Thirteen Water Colorists." February 21 through the month, Paintings, by Stanley Poray.

Mills College Art Gallery, Mills College Campus. January 3-March 2, Wednesday, Friday, Sunday, two until five, Drawings, Lithographs and Wood Cuts by Ernst Barlach. Oil Paintings and Water Colors by Schmidt Rottluff.

Oakland Art Gallery, Southwest Entrance, Municipal Auditorium. February 3-February 26, Oils and Water Colors, by Paul A. Schmidt. Paintings, by Emilie Sievert Weinberg.

Paul Elder Gallery, 239 Post Street. Continuing through February 5, Photographs of Mexico, by Benjamin Berg. February 7-February 26, Paintings, by Barnyce Polisko. February 28-March 19, Water Colors, by Angelina Minutoli.

San Francisco Museum of Art, War Memorial, Civic Center. Continuing through February 6, Oils and Water Colors, by Franz Bergman. Continuing through February 21, Prints, by Henri de Toulouse-Lautrec. February 14 through March 7, Paintings, by Maurice Vlaminck. Continuing through March 14, Coptic, Greek Island, Indian, Persian and European Textiles from the 8th to the 18th centuries, collected by the late Mrs. W. H. Crocker. Continuing through March 15, Master Drawings, from the collection of Mr. Charles Crocker and Mr. and Mrs. W. W. Crocker.

Contemporary Art and Society

The San Francisco branch of the American Artists Congress, Inc., will present a group of inter-related symposia on the general subject of "Contemporary Art and Society" to be held at the San Francisco Museum of Art during the month of March. Definite dates and particulars concerning the event will soon be announced.

Parilia!

(Continued from Page 4, Col. 2)

The first room will be in orange; the second will be in blue, red and yellow, while the throne room will be in red and blue. All will have elaborate decorations as background.

It has been announced that every art group which took part in past Parilias will be represented this year. Costume plans are now being completed and will shortly be available through the costume advisory shop, which will be maintained as usual this year.

All ticket arrangements have been placed in the hands of the women's committee, of which Mrs. Jerd Sullivan is the chairman. The committee's ticket sales division is headed by Miss Jane Neylan.